

Page of Fashions by Mme. Judice

THE Automobile Girl Is Keeping the Furrier and the Dressmaker Busy—Especially Swaggar Garments Are Produced in Leather—The New Pelerines of Chin-chilla Are in High Favor—Russian Pony Skin Continues to Be Alluring—Road Racing Sets in Leather, Civet and Black Fox—Coats of Persian Lamb in Military Fashion Are Very Stunning—Squirrel-Lined Cloth Is a Delight and Some of the Coats Are Elaborately Ornamented.

As the season advances the decorations of costumes increase in beauty and variety. Extreme picturesque is the order of the day and particularly is this true of ceremonious gowns, many of which are made of gold or silver threaded brocades and beautiful pompadour and Dolly Varden silks and satins ornamented with rich laces and embroideries. There is a general leaning toward heavy satins and silks which are adaptable to the new godet skirt.

INSTEAD of depending upon flounces and ruffles for the adornment of the dress, one must now consider the "line." The new fashions will be trying for those who are not slender and graceful. Dressmakers claim that they have been inspired this year by Louis XV. and Louis XVI. drawings. Certain it is that the stiff silk and satin coats lately introduced for dinner dress and the full straight hanging skirts are in the note of the eighteenth century. A graceful dinner gown on this order has a voluminous skirt of white mousseline de sole incrustated with three straight bands of ecru lace. The Louis XV. coat opens in front over cascades of the ecru lace with sleeve flutings to correspond. The skirt is of heavy white satin brocaded in ecru velvet.

BLACK silk costume which is one of the new models might have come out of some forgotten trunk. It is made with a series of pipings on the full round skirt. The tight-fitting bodice has a drooping bertha over the sloping shoulders; the sleeves are flaring. One of the very extreme modes for the winter is the revival of the black satin frock for young matrons. It need not be of the duchesse kind, although there seems much pride in favor of it. That softer fabric known as chiffon or Oriental satin may be selected by those preferring its clinging grace. The bodice of the black dress should be of becomingness show a profusion of soft cream lace.

IN the winter fashions the most vital question seems to be whether or not boleros are to be worn. At first they were uncompromisingly banished from the smart wardrobe, but in the more recent manifestations of the modiste's art they are very much in evidence. Fur boleros of Persian lamb, sealskin or heavy cloth are quite in vogue for street wear, as always, but it is upon the house gown or reception dress that the question hangs.

DAINTY gown on the bolero line is of that pale primrose shade of plisse chiffon. Over this is worn a guipure bolero in buff shades of course, the basque of which is confined to the back. The skirt falls away on either side to show the panel front of guipure lace, the quaintness of the style being accentuated by a soft chiffon fichu and the wide hanging chiffon fringe from the elbow sleeves. It is further embellished with black panne velvet shoulder straps and wide corset girdle extending from underneath the basque effect in the back.

ANOTHER bolero gown is of green velvet with the most delicate tints veiling with the most delicate tints. The full skirt is trimmed with graduated rows of green velvet ribbon. The blouse is of white flut lace with green velvet laid under the figure in the pattern. Over this is worn a tiny velvet ribbon, sewed together in jacket is cut without revers or collar and with sleeves to the elbow made of the velvet ribbon sewed together to a depth of 4 or 5 inches and allowed to flare over long tight-fitting lace sleeves that lay close to the arms and are long over the hands like mittens.

THE durable and fragile are closely allied in woman's fashion this winter, but nowhere more than in furs.

Evening gowns of the strictest net or lace and in the most delicate tints will be accented by a line of fur. Black fox, ermine and sable being preferred. So independent are the freaks of fashion that these borders may be seen even



Squirrel Lined Auto Coat with Sable Collar

Victorian Auto Set to Chin-chilla

Buff And Victorine In Royal Ermine

upon spangled frocks. Many of the street coats in sealskin, chin-chilla, moleskin, Persian lamb and sable have incrustations of cobwebby lace, doubled fluted sleeve hangings and gabots. While the muffs are conundrums nine times out of ten, and it would be simply impossible to designate them by any one material. The dressiest moleskin and chin-chilla muffs are combined with chenille, chiffon, cut steel bead trimming and lace, the same treatment being carried out in the hat and jacket.

THE three-piece outfit is no uncommon sight. Mrs. Burke-Roche has just had finished a most novel set of this kind for street wear. It is of chin-chilla fur, steel beads and chenille. The boa is very broad and flat, and is to be worn about the shoulders, away from the throat, and hangs down the front in two long tabs below the knees. The body of this set, the center of the boa and muff, and the crown of the hat is made of gray peau de sole, entirely covered with small steel beads in a scroll pattern embroidery. The wide border on each side of the boa and muff and the brim of the turban hat is of chin-chilla. Mrs. Roche wears a gray broadcloth gown with the set, and carries the muff on a chain made of the steel beads. Beads of all colors and shapes are to be very much worn this winter, but this combination of beads and fur is one of the latest ideas.

ANY evening coat which combines fur and any textile is approved. Consequently the most unheard-of combinations are seen everywhere. One opera cloak was of panne in jewel blue, with a narrow border of Russian sable. This was cut out at the neck in decorative effect, the shoulders being draped with a fichu of white tulle and net, mingled with garlands of tiny pale pink roses. This floral freak was not the least of this wrap's loveliness, for under the flowing angel sleeves and the long points of the back and front hung a complete under wrap of spangled net. White lamb is much employed by French makers for theatre and opera cloaks, the sleeves and fronts of which float with filmy flounces and scarfs. Sometimes these airy deckings are mingled with chenille rosettes and falls of tiny flower spray.

FUR imitations in silk and wool weaves when properly made up have striking elegance and are not likely to become common owing to their

extremely high price. Ermine, bearskin, moleskin and baby lamb all have their prototype in this imitation. Such textures, wadded doublings and appropriately trimmed make handsome evening and carriage cloaks. Even the plush jackets worn a number of years ago may be revived, for this so lately despised material is with us again. A blouse jacket of burnt ivory plush was marked and shadowed in a way to imitate chin-chilla. White raw silk bands embroidered in Persian trills formed the collar, cuffs and belt of this. Mole plush is really the best imitation of the real article and black panes crinkled are even better.

IT is understood that sealskin is all ways in good style. Just at this moment it is having a new vogue for jackets, sometimes combined with cloth richly embroidered. Blouse coats of seal with gay cloth and kid fronts superbly incrustated with needlework are among the French importations. One such worn with a plain cloth skirt in the same rich brown had a front of marigold kid embroidered with white and self color. A seal turban with a crown of the rich yellow kid went with this costume, which was the work of a celebrated Parisian modiste. A thoroughly French feature of the hat was a thin scarf of white lace which dangled in a tied bow over the left ear—two white camellias holding it against the fur brim.

A BEAUTIFUL imitation moleskin model in an evening wrap has an embroidery of violets and foliage in the natural tints worked upon the fur material in baby velvet ribbon and heavy chenille threads. The soft tones of the violet blends in well with the gray background and the touch of green lends a bright relief to the somewhat monotonous effect of the gray and

white.

ALL of the fur turbans are raised at the left side and have the effect of being placed sideways on the head, and this effect is much increased by the tails and lace tabs which fall over the left ear. The turbans themselves are very big and more oval than round. And at a late hour the brim completely formed of the ani-

mal whose tall and feet mingle with flowers and lace. But the newest and most original hats are in dressed kid such as gloves are made of. The kid is stretched tight over the brim and crown, stitched on the edges and the whole is finished with a feather pompon, an ostrich plume or a bird of paradise. So far these kid hats have been seen only in white, but there is no reason why colors should not be used as well.

MANY of the new skirts are so very elaborate that you can scarcely tell how they are made. It is a rather remarkable fact that

evening dresses are growing steadily shorter. Instead of sweeping they are cut off about half an inch from the floor just so they swing clear of the carpet. A design which promises even greater popularity than the plain full skirt is

the new godet pattern, and the fashion of embroidering the godets of the skirt in such a way that there is an embroidered figure at the foot of every godet is a charming one, it giving a novelty to the skirt and also introducing a color scheme.

THE auto coat pictured is of heavy cloth, ornamented around the bottom and on the sleeves with alluring in an elaborate scroll design. It is lined throughout with squirrel and has a high collar and revers of Russian sable.

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GRAND OPERA BILLS, VAUDEVILLE FEATURES AND EVENTS FOR NEXT WEEK

German and Italian opera will be the features of the third week at the Metropolitan Opera-House. On Monday evening the bill will be "Tannhauser," with Mme. Terhina as Elisabeth, Miss Olive Fremstad as Venus, and Miss Delarte as the Shepherd, a part in which she made her first appearance on Friday last. The Tannhauser will again be Mr. Kraus. Mr. Van Rooy will reappear as Wolfram, and the Landgraf will be Pol Planchon. Felix Mottl will be at the conductor's desk.

The first double bill of the season is announced for Wednesday evening, when "Cavalleria Rusticana" and "Pagliacci" will be presented. Misses Mottl and Mottl will open the programme, with Mme. Gadsch as Santuzza, Mme. Louise Homer as Lola, Miss Bauermeister as Lucia, Mr. Dippel as Turiddu, and Mr. Campanari as the injured Alfo. In "Cavalleria Rusticana," which will follow New Yorkers will hear Mrs. Sembach for the first time in the part of Nedda.

while Mr. Caruso will be the Canio. Mr. Scotti will repeat his realistic impersonation of Tonia. Arturo Vigna will conduct both operas.

Interest continues to grow in Mr. Corradini's forthcoming production of "Parsifal" at the Metropolitan Opera-House. The first performance of which takes place on Christmas Eve. Orchestra leaders are playing excerpts, and critics and lecturers are hard at work with the musical exposition. In this he will be assisted at the piano by Alfred Hertz, who is to conduct the work at the Opera-House.

On Thursday and Friday afternoons of the same week Mrs. Helen Rhodes will give two illustrated lectures on the subject of "Parsifal." The programme will be completed by the direction of the Metropolitan Opera-House.

pieces of Daniel Frohman at the New Lyceum Theatre, and she will be assisted by Adolf Giese, pianist, and the boy choir of forty-voiced from the Opera-House, under the direction of Lacey Baker.

Continuing engagements at leading theatres will be Marie Tempest in "The Marriage of Kitty," New Hudson; "Whispering Julia," Garrick; "What's the Matter with Susan?" Bijou; "Mother Goose," New Amsterdam; Robert B. Mantell in "The Light of Other Days," Fourteenth Street Theatre; "Our New Minister," American Theatre; Miss James in "The Little Princess," Madison Square; "The County Chairman," Wallick; Charles Richmond in "Captain Barrington," Manhattan Theatre; William F. Sweeney in "The Little Princess," Criterion; Fritz Scheff in "Rabette," Broadway Theatre; William Gillette in "The Shadow of the Cross," New Lyceum; "A Japanese Nightingale," Daly's; "The Little Maid," Garden Theatre; Kyrie Bell in "Hedra," New Lyceum; "Hedra in Toyland," Majestic; "The Best of Friends," Academy; "Ben Hur," New York; "Whoopee-Dee-Dee," New York; Fields's; Sam Bernard and Hattie Williams in "The Girl from Kay's," Herald Square; Frank Davis in "The Office Boy," Victoria; Grace Van Studdford in "Red Feather," Lyric; Maude Adams in "The Pretty Sister of Jose," Empire.

On Thursday afternoon the third matinee of the season to be given by the American Academy of Dramatic Arts will take place in the Empire Theatre.